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buildings or groups of buildings, or upon generalized histories which give little information in detail. This history by Mr. Ward, who is an associate of the Royal Institute of British Architects and author of "French Chateaux and Gardens in the XVIth Century," seems, therefore, to fill a particular need. It is comprehensive and at the same time explicit. The author's aim was to give those "who had a bowing acquaintance with Classic Architecture" a full account of the main trend of architectural thought and practise in France during the three and a half great centuries following the discovery of America, together with the principal facts connected with important buildings and architects, set forth in their relation to political, social and literary history. The book, or books, for the work is in two volumes, may be regarded as a tour among the great examples of French architecture made under the guidance of one well versed and specially capable of pleasantly imparting information. Place after place is taken up chronologically, described, discussed and considered in a manner helpful alike to the student of architecture and the layman. The text, furthermore, is accompanied by numerous and excellent illustrations, reproductions being given of photographs and drawings of not only the buildings under discussion but of details, stone work, carvings, etc. In this day especially, when the French Renaissance style is being so frequently adapted for buildings in America, such a full knowledge of the subject as this work gives is much to be desired.

WHISTLER'S PASTELS, AND MODERN PROFILES. BY A. E. GALLATIN. John Lane Company, New York, Publishers. Price \$3.00 net.

Again Mr. Gallatin has given us a little volume of short essays, intimate, delightfully written and charmingly presented. No one exceeds or indeed reaches one thousand words in length and yet each is a complete unit. The author has the rare gift of being able to

say enough and not too much, of being brief without being fragmentary; his essays are sketches, deftly made, telling and individual. Among the subjects treated in the present volume are, in addition to Whistler's pastels, an etching by Zorn, the Winslow Homer Memorial Exhibition, the Art of Ernest Haskell, Everett Shinn's pastels and red chalks and two exhibitions of the International Society, wherein were shown works by Nicholson, Orpen, Forain, Paul Troubetzkoy, Conder, and Beardsley, which caught the essayist's attention. Several of these sketches were previously published in magazines, six have appeared in *ART AND PROGRESS*, but this in no wise detracts from their interest. To the value of its contents this little book adds the charm of well-printed pages and excellent illustrations.

PEN, PENCIL AND CHALK. A Series of Drawings by Contemporary European Artists. John Lane Company, New York, Publishers. Price \$3.00 net.

This volume, edited by Charles Holme, is uniform in style with other special numbers of *The Studio*. It is primarily a picture-book, but a picture-book of a high order. The works of over one hundred of the leading European artists are illustrated. The character of the drawings reproduced varies from a slight sketch to a finished picture, but the mass of material selected is primarily illustrative. The volume is divided into six sections, each prefaced by a short essay by an authoritative writer. Thus successively the current work of British, Dutch, French, German, Austrian and Swedish artists is dealt with. An artist's sketch has been likened by a well-known writer to an author's letter, giving a more intimate insight into his temperament than the finished product. For this reason, as well as because it follows almost directly upon the publication of the Society of Illustrators' Annual, in which a pictorial résumé is given of illustrative work in America, this volume is particularly interesting and welcome.